

# THE QUAVÉR,

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[One Penny.

## THE LETTER-NOTE METHOD,

An easy System which

### TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.
2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.
3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.
4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.
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## Recent Wonders of Sound.—(Continued from page 27.)

By W. H. PREECE.

WE have spoken of sound varying in pitch, loudness, and quality. We have now to speak of the impression of sound. We want to impress the sound on something. If any of you, when at home, will take the trouble to open the top of the piano, particularly if a grand piano, and press down the soft pedal, and sound on the middle note the vowels *a, o, e*, you will find these vowels come back to you perfectly distinct. You all must have noticed that when anyone sings to a piano there are certain notes that always vibrate in sympathy to the human voice, and sound are heard back again. It has been said that Lablanche, one of the greatest deep bass singers we ever had, was able to sing a note so loud that he could crack a tumbler, and did actually break one before his audience.

To illustrate this impression of sound, I must borrow a hat. Here is a hat; to the crown of which I will fix a little apparatus, consisting of a spring, which when it vibrates makes contact in a telegraphic circuit, in which two telephones are fixed at the far end of the room. The spring vibrates when the corner of the hat vibrates, and if I speak into the hat the sounds are given off by the telephones. [The audience near the telephones recognised the sounds]. The crown of a hat is not essentially necessary to shew you this. A disc of thin iron, ebonite, or parchment, about three inches in diameter, will, under the influence of my voice, vibrate in the same way; and I want to show you that they not only vibrate in this manner, but they do so just the number of times required to make the note spoken, just the amplitude required to produce loudness, and just in the form required to produce quality. My friend, Mr. Stroh, (to whom I am so much indebted each time I have the pleasure of being here), has made one of the most beautiful apparatuses that I know of to illustrate this point, and he has kindly brought it to illustrate my lecture. It is a phonoscope. We have a magic-lantern, in front of which is a thin disc, upon which there is a mirror which reflects a spot of light on the screen on the wall, and it is to the movements of that reflected spot of light that I want to call your attention.

[The gas was then turned down, and Mr. Stroh caused the spot of light to rotate rapidly forming an unbroken ring of light on the screen. He then spoke the vowels to the

disc, and each vowel caused its representative variation in the edge of the circle of light. Coughs, laughing, etc., also were shown to break up the rim into greater or less zig-zag projections.]

There you have a perfect representation of all the different qualities and properties of sound. I want now to speak of the transmission of sound, and I must claim your indulgence, for the time is going very fast, and I cannot dwell on the experiments. You are all familiar with speaking tubes, as used at the present day, for conveying orders from room to room in the house, hotel, or office. The ancients employed speaking tubes in connection with their idols, and used sometimes to make their oracles tell the most wonderful stories. The gentleman whom I mentioned in the opening of my lecture, Dr. Erasmus Darwin, was one of the first in England to construct a speaking tube. He fixed it between his dining room and his kitchen—very near the fire place in the latter. A patient sent his servant one night to the doctor for assistance, and while the man was sitting by the fire in the kitchen waiting for his message, he heard a sepulchral voice, coming apparently from the fire, say, "I want some coals," and he jumped up and ran away, and told all the neighbourhood that Dr. Darwin was a magician. We have a mode of producing and transmitting sound that is due to the late Sir Charles Wheatstone. Between a room down-stairs and here is this deal rod, which is resting upon a musical-box. As it is, you hear nothing at all, but if I take this butler's tray and place it on the deal rod, you hear the musical-box playing, which disappears on my taking off the tray, and reappears on my again placing it on the rod. It is a good experiment: but I must pass on, as it is difficult to keep pace with time, which, as you know, waits for nobody. This is one of the first forms of telephone, invented as far back as 1819. The sound is reproduced in that case only from the room below. We are now going a little further, and will transmit and reproduce sound from the City. Between this room and the City there is a telegraph wire, and on that wire telephones have been fixed. There are numerous forms of telephones. The diagrams on the wall will give you some idea of what they are. I have shown you Wheatstone's mechanical telephone. There is a form of string telephone

that you are all, I have no doubt, acquainted with, and a very beautiful scientific apparatus it is, and one through which conversation can be carried on for a considerable distance. But Professor Bell, in 1876, formed an instrument by which sound could be reproduced at a much greater distance than by any means previously known. Reiss, a German school-master, in the year 1860, had done precisely what I shewed you with the hat, and, in fact, I ought to have told you that the hat arrangement was nothing but a Reiss telephone. But Bell went very much further than Reiss. He was able to reproduce speech, and the electric signals coming through the wire coming into this room from the City are transmitted with just the amplitude and form that I showed you on the disc, and they reproduce all the qualities of sound, either of musical instruments or the human voice.

Still further improving on what had been done before, Professor Hughes invented the microphone, an instrument by which the motions of the air, the sonorous vibrations as they are called, act directly on a portion of the electric circuit, and vary the electric currents in all their beautiful waves. The instrument which I have before me is one of Mr. Louis Crossley's (of Halifax). It is a form of transmitter, based on Professor Hughes's discovery, and the arrangement between this room and the City is just what you see on this diagram. We now ask the man in the City to say a few words—and, there, you hear what he says. His voice in the City is setting electric currents flowing which produce vibrations in the air. The sonorous vibrations in the City impinge on a disc, just as those of my voice did on the hat; that disc produces currents of electricity which vary in number, form, and quality. These currents of electricity traverse the telegraph wire between the two rooms, and are received on the instrument here by a little magnet, and this magnet causes the disc at this end to vibrate just in the same way as the disc vibrates in the City. I repeat, then, what a telephone does is this. A disc is thrown into vibration by your voice, just as you saw Mr. Stroh's phonoscope thrown into vibration. These vibrations are transformed into currents of electricity, which come to this distant station, and here cause another disc to vibrate in exactly the same way, and throw the air of this room into similar vibrations, as the air is vibrated in the room in the City, and the effect is that we hear apparently the voice of the man at the sending place. If wires were clear, that is, free from what is called induction, distance would be practically of no consequence. I

have spoken between Holyhead and Dublin in the same way that I am speaking to you. I was in Holyhead, my friend in Dublin, and I talked so nicely that he actually told me that he could smell my cigar. In America they have talked through a greater distance. There was an account in the paper the other day of a conversation being held at a distance of 2,000 miles. In fact, Professor Bell and myself spoke through "resistance," as it is called, that represented 10,000 miles, and the wire through which we talked was within itself really a telegraph 10,000 miles long. There is no doubt whatever that, if we had a telephone or a wire from here to the moon, and if any of you were to follow Jules Verne's hero and go to the moon, we should be sure to talk comfortably, and without the slightest difficulty.

I want now to say one word about talking machines. There are many such. There is Faber's, which was introduced in England in 1843, and is now in England, but not on public show. We can all make talking machines for ourselves if we like. Here is a penny trumpet. If I close the end with my hand, and, on blowing through the tube, imitate the motion of the lips with my hand, I can make it sound "ma-ma." Not a very good one perhaps, but, nevertheless, it shows you that, by the proper manipulation of india-rubber tongues and lips, or things of that kind, it is possible to construct a machine to emit sounds representing speech; but Mr. Edison has far transcended anybody else, and by taking advantage of this power that we have of making discs represent in pitch, in loudness, and in quality, the sonorous vibrations, he has been able to reproduce the human voice with wonderful exactitude by the phonograph. Here is a phonograph, or talking machine. Its construction is illustrated by the diagram on the wall. The diagram is not exactly a representation of the particular one before you, which is regulated by clockwork. You will notice the disc into which words are spoken. Here is a cylinder upon which lead foil is fixed, and when I speak into that disc I cause it to vibrate. The vibrations cause a little point to impinge on the lead. On this lead dots, and ruts, and waves, and curious marks are made, and when these marks are caused to go a second time over the same ground with the disc in contact with, or again pressing on them, they reproduce the sounds first spoken. [Several sentences were spoken into the phonograph, and the sounds of coughing and laughing were sent into it, and came out again clearly.]

We have the pleasure this evening of having amongst us a gentleman who has recently returned from the Cape, and whose name in that part of the world is a household word—I mean, Sir Theophilus Shepstone. He can speak Zulu, and I have no doubt that many of you will be glad to hear the sound of the Zulu language. But we are also anxious to know if the phonograph itself will reproduce the Zulu tongue, because in the Zulu and Kaffir languages there are sounds we do not know on this side of the globe—curious clicks. [Sir Theophilus Shepstone spoke a few sentences in Zulu to the phonograph, which, he said, repeated the words very faithfully.] I am

indebted to you all for your very kind attention to-night to what I have said. I have led you up from the mere elements of sound, from sonorous vibrations to the way in which you may “waft a sigh from Indus to the Pole;” and to the mode by which we can even reproduce voices that are still. But although these are wonders, and recent wonders of sound, I do not want you to forget that they are the outcome of experience, and the wish that I have in giving this short course of lectures is simply to induce boys and girls to use their eyes and hands in observation and experiment.

### The Management of Voluntary Choirs.—(Continued from page 30.)

By C. J. FROST.

SOME clergymen are most useful to the choirmaster in assisting him to recruit his ranks when vacancies arise, by introducing or hunting up new members; but such helpers must not hold such peculiarly one-sided ideas as a clergyman I remember, whose highest conception of a good chorister was that he should be good looking, and who troubled not the least about his possessing any other qualification. This clergyman used seriously to ask that such and such a member should sit in the end seat next the congregation on account of his prepossessing appearance.

Some clergymen, too, fetter a choirmaster's hands very much by not implicitly accepting his judgment in all matters musical, and instead of this will worry him with the opinion of some of the musical busybodies of his congregation in a strain somewhat in this key: “Mr. Green, who is a good musician, says the first hymn last Sunday was sung much too fast.” Should the choirmaster, who is disposed for peace and quietness, endeavour to cater to the individual taste of members of the congregation, through a desire to pay due deference to any wish that may find expression from head quarters, a very short time will be sufficient to prove to him that he had far better adopt a moderate course based upon the unaided assistance of his own judgment, to which it will be wisdom to adhere as consistently as possible, otherwise he will soon find himself in the predicament that fable teaches us a certain old man once found himself in, who, through his endeavours to please everybody, pleased nobody, and lost his ass into the bargain. For assuredly a fortnight would be ample time to see the same clergyman coming with what may be termed the consequent to his first remark: “Mr. Robinson, who is a capital singer, and pupil of Signor

Tamartini, says that the last hymn on Sunday night was taken at much too slow a pace.” But, apart from clergyman's influence for better or worse, the chief influence will really be found to lie with the choirmaster himself, to whom I would say: Instil into your choirmen a respect for the house of God by consistency of behaviour on your own part during Divine Service, and by avoiding everything during that time that would tend to make your own part of the service partake of anything like the character of a business. I have only here to say that an efficient and careful arrangement of all matters of detail beforehand would render quite unnecessary the sending of messages and the writing of short notes of instruction. Choirmasters are prone to look lightly on matters of this kind, salving their consciences with the idea that circumstances occasionally necessitate such things; failing to see the other side of the question—that such occasions would not arise if everything had been adequately attended to beforehand. Impress upon your choirmen, too, the desirability of avoiding all unnecessary perusal or turning over of books, and show them how easy it is to find all the necessary places at the commencement of service, and so avoid the unseemly necessity of hunting them out afterwards.

In the next place, set them an example of celebrating the Lord's Supper by regularly communicating yourself; and avoid, as far as lies in your power, holding practices or rehearsals in the church. There is generally some school, parish room, or vestry hall in connection with the church which can be utilized for such purposes, and the hire or purchase of a piano or harmonium to accompany with can usually be accomplished in a little time.



The adoption of this plan will have a wonderfully important effect in promoting reverence for the house of God, which all are more or less too prone to look upon in the light of a workshop when the preparations for the following Sunday are there executed. To this you have to add the advantage arising from the use of a room smaller than the church, for there you will be able to tone down the harshness and tendency to bawl which is usually the result of church rehearsals, and you will also find that round a small instrument you have them so much more under your control than on the two sides of the chancel, with either yourself or your assistant at the organ.

I should now like to say a few words in the form of general advice to those young choir-masters who have not yet acquired that experience which teaches all things, but is sometimes bought all too dearly. Boys cannot well be admitted too young to the practices, provided they have learnt to read fluently. This, after the voice has been proved, should be the passport rather than age.

You should always incline towards accepting young rather than older boys, because there is more possibility of their remaining longer with you, and you will thus reap more benefit from the pains bestowed upon their instruction. Do not reject a boy at once because his voice does not promise well; give it a chance of developing, by allowing him to attend your practices for not less than a month, and then form your judgment upon his eligibility. If possible, it will be good policy not to admit a boy into the choir till you have secured a written guarantee from the parents or guardians that he shall attend regularly for three years at least. This time must needs vary according to age, and in the case of younger boys a longer time should be arranged for.

A very good general principle would be that each should remain till he reached the age of 12 or 13 years. If a parent or guardian should object to such an arrangement, the objection should be met by the explanation that until the boy has attended regularly for some twelve or eighteen months he cannot become of much service. Failure to insist upon this condition will produce its result in the frequent loss of useful boys before your labour upon them has been repaid; and you will also find your hold over your choir boys to be but a slippery one, as you will never be sure of retaining a single boy. Generally the adult element is all that is voluntary in choirs, but in some poor churches the services

of the boys are voluntary also. In such choirs a system of annual prizes will furnish a very healthy stimulus to good behaviour and regularity. To this end, too, a well organized annual excursion with the adult members generally tends, if the difficulty of raising the necessary funds can be overcome.

I would also draw your attention to the utility of a good library of interesting books of travel, adventure, drama, etc. If books of this kind are chosen rather than works of a dry and prosy character, it will soon be discovered that your boys will devour their contents with a zest it is difficult to appreciate, and that they will attend most religiously that practice at which their books are changed. Indeed, if the weekly or fortnightly loan of books be made conditional on their regular attendance and good behaviour at all services and practices since the last change, you will thereby get that firm hold over them which is most essential to the director of a voluntary choir. I have in my mind at the present moment a set of choir boys at a provincial parish church, where a wealthy member of the congregation has generously provided for their exclusive use a really excellent and expensive library of suitable books. The result of this is most satisfactory, and proves a real mine of wealth to the choir-master; for, though the boys are not paid a penny, his ranks are always well filled with the pick of the boys of the parish, and at every vacancy he has a choice of some twenty or thirty eligible boys. This choir was exceptionally fortunate in having a well to do patron who thus interested himself in their welfare as a choir. He spent some four or five thousand pounds in the erection of a splendid hall for them to practice in and give concerts, and a suite of rooms attached for the residence of the organist. In this hall he erected a magnificent organ, by a leading London firm, at the cost of over £1,000, and this, too, after presenting to the parish church a new three manual organ of some forty stops. Interest like this is certainly somewhat exceptional, and I mention the circumstance to show what is sometimes done, not with the intent of discouraging those who have to labour under less encouraging auspices, but rather as an incentive to other well to do patrons to "go and do likewise."

To speak upon the necessity of holding boy's practices apart from those of the men, is, I imagine, almost superfluous, still I should feel that I had omitted part of my duty if I allowed this opportunity to pass without drawing attention to the importance of seeing that the boys are made thoroughly familiar

with their part before they meet the men at the full rehearsal. If this is not carefully and thoroughly done you will find that the gentlemen have not nearly sufficient patience to wait while the boys are drilled into a proper performance of their work. Even with the simplest service, containing psalmody alone, one practice for boys by themselves will be found absolutely necessary; while, with a more elaborate service, containing anthems and settings of the canticles, two practices each week will not be found at all too much, and in many cases will be insufficient. These remarks lead me to add, never overtax the capacity of your choir in your selection of the music, for nothing can possibly be more disastrous.

Generally avoid the selection of oratorio music, which, as a rule, is far too difficult and florid for ordinary voluntary choirs; and requiring for the choruses a much larger body of voices than can be mustered without outside assistance. Further, the accompaniment of the full orchestra is always so wanting, that no amount of skill on the part of the organist can remove the deficiency. Pitiably, indeed, is the effect of the "Hallelujah Chorus" from *The Messiah*, rendered, as I have occasionally had the misfortune to hear it, by about 6 or 8 boys, 1 alto, 2 tenors, and 3 basses. Rather, much rather, adhere to solid church anthems, in which the organ can do all the composer ever intended should be done in the way of accompaniment; such, for instance, as Goss's "O taste and see," Ouseley's "From the rising of the sun," and Hopkins' "Lift up your heads." Perhaps I had better have mentioned even more recent anthems than these; some, I mean, in which the accompaniment of the modern organ and its manifold resources are made an especial feature. One of the rocks upon which an indiscreet choirmaster is sure to wreck himself is the putting on of a work at service which has been but imperfectly rehearsed, saying to himself, as some do, we must trust to providence to get through that decently on Sunday. Good fortune is rarely found to assist on such occasions, and the choir lose confidence in you as an efficient leader by such work. If ever it becomes necessary to make radical changes you should bring them about as far as possible by degrees, so as to avoid creating a feeling of opposition in the breasts of those who look upon the state of things to which they have been accustomed, as something too sacred to be tampered with. Sudden changes are generally instrumental not only in raising a feeling of regret for that which you desire to remove, but also kindle

a feeling of disapprobation for that by which you desire to supplant it. Always give plenty of encouragement to your choir when they do well, and so endeavour to lead them to do better, but never lead them to think that you are perfectly satisfied, or you will find them very readily become careless. We all know human nature is so frail that when we are led to believe we are doing well we cease to endeavour to do better; and, as a natural consequence, retreat instead of advance. [To be continued.]

## CORRESPONDENCE.

### VOICE REGISTERS.

To the Editor of the "Quaver."

Dear Sir,—I am glad to see that your Voice Register discussion is going on so well. I trust by the time you are finished the umpire of this "discussion forum" will be able to sum up firmly in favour of the truth—whatever that may be. I should like, however, to see some really formidable opposition, for as yet your correspondents seem rather to favour "Enquirer's" views, consequently "Enquirer" has it pretty nearly all his own way. Might not some Sol-faist or movable or immovable Do-ist who really himself understands the vocal phenomena described as "upper thick" and "lower thin" registers, "optional tones," "breaks," etc., favour the readers of the *The Quaver* with the scientific rationale of the whole affair? I am sure many will thank him.

Personally, I may add, I agree with "Enquirer" and "A Counter Tenor" that "there are no breaks—or should be none—in the male natural voice," and that the only action that can aptly be called a "break" is in the transition "from the natural voice to the falsetto, or vice versa." There is no doubt, Sir, that to a musical mind the idea of "breaks," "jerks," or even "joints" (as some would more euphoniously call them) in the delicate and wonderful mechanism of the human voice, is, *prima facie* at least, rather repulsive and impossible.

We must also have discussed your "fifth" proposition (which by the way in number and meaning reminds one of the famous *pons asinorum* of Euclid), viz., "Is it possible to speak or sing while inhaling, as well as while exhaling, the breath?"

It may be worthy of remark that even a certain quadruped (whose name we mention not) has no "breaks" in his voice, for when he wishes to make himself heard, *he unites inspiration and expiration into one monotonous strain.*

I am, Dear Sir,  
Yours respectfully,  
VOICE.

Sir,—Like most of your correspondents, I only know of the break which occurs between the chest voice and the falsetto, and, moreover, have never heard of any other, although I have searched the works of various writers on this subject. Permit me to ask, who holds that there are breaks in a well trained chest voice?

Yours sincerely,  
A. T.

## Notes of Interrogation.

All queries and answers must be authenticated with the name and address of the sender.

## REPLIES.

7. Apart from its use as the name of an organ stop, the term "diapason" now usually has the much the same meaning as the word "pitch;" anciently it signified the octave or scale of eight notes.—A. T.

8. In theory *all* the notes of the key may have both sharps and flats, but practically those which are a minor second apart never have both; because, should they appear so in the music, they really are different degrees of another key, to which key the music has modulated. If, for instance, MI sharp or FA flat appears in the music, we are certain to find at the same time other accidentals which have changed the key, and these notes have, therefore, ceased for the moment to represent MI and FA.

9. The chromatic scale by flats is, it is generally admitted, different from that by sharps, in theory at least. Whether they are to be considered as two different scales depends upon the meaning attached to the word "scale;" our phraseology, however, takes cognizance of a certain distinction by terming the one

"the chromatic scale by flats," and the other "the chromatic scale by sharps"—N. HARMONIC.

## QUERIES.

10. What is meant by "vocal attack and release," "throwing forward of the voice" and "forcing up the lower register?"

11. What is "breadth of style in phrasing?"

12. Is it not a *defect* in the notation of music to write F sharp both when ascending and descending a chromatic passage; when the trained singer or violinist *invariably* intonates F sharp when ascending, but G flat when descending?—J. W.

13. Is not the "form" of a sound-wave when propagated through unlimited space always *spherical*, whether produced by a violin, piano, or organ? And yet, do we not distinguish the sounds of these different instruments by the word *quality*? How then can it be asserted by scientists that *quality* depends upon the *form* of a sound-wave? Is not *quality* rather the *tone-colour* of a sound-wave derived from the very *nature* (whether elastic, smooth, or otherwise) of the sound-generator and resonator by which the *number* and *intensity* of the upper partials or harmonies of a fundamental tone are necessarily determined? Should not all vowels be of the *same quality*, though their exact form and size (by which we distinguish one from another) are given them by the different conformations of the mouth cavity?—J. S.

## The Pioneers of the Singing Movement.—(Continued from page 16).

## WAITE AT WORK.

## BY A LETTER-NOTE TEACHER.

**T**HIRTY years ago is a pretty distant retrospect, and considering that in the interim an unlimited number of crotchets and quavers, not to speak of innumerable other matters, have passed through my brain, considering also that I have only my memory to rely upon, I wish it to be clearly understood that each and all of my statements must be read as if prefaced with the words "to the best of my recollection." With this proviso, I shall endeavour to state what I know of Mr. Waite's singing movement, so far as the metropolis is concerned, and so far as my position as a pupil and an onlooker merely will enable me.

On a Sunday afternoon in the year 1849, a Sunday School teacher handed me a printed announcement stating that the Rev. J. J. Waite of Hereford was about to deliver a course of six lectures on congregational psalmody, at Finsbury Chapel, two evenings per week, the lectures to be accompanied by instruction sufficient to enable any ordinary ear-singer to read music. The ticket of admission was 1s., but whether the small collection of tunes used was free or otherwise I cannot now remember. The handbill, after directing members to take their seats in certain parts of the chapel according to their sex and voice, concluded with an earnest appeal to Sunday

School teachers and senior scholars to avail themselves of the opportunity afforded for improving the musical services of school and congregation.

At that time, although I possessed an average share of ear and voice, and had been used to singing from my childhood, I knew absolutely nothing of the theory of music. Only too glad of such an opportunity, and half-doubting, half-believing the statements contained in the handbill, I went, accompanied by a friend, paid my shilling, and became a member of Mr. Waite's Finsbury Chapel Psalmody Class—or rather Psalmody Congregation, for the large chapel was nearly filled. I may remark by way of parenthesis that I have some occasion to remember that particular shilling; for, partly through Mr. Waite's eloquence and partly through the promptings of my own inclination, the disbursement of that coin produced results as momentous to me as those which the recruiting sergeant's shilling entail upon the recipient—for it eventually led to my relinquishing the profession chosen for me by my parents, and devoting my life to the teaching of music.

Having got my friend (who, by the way, was some ten years older than myself, an amateur of the Fixed Do school, and, there-



fore, a person whose opinion was worthy of all due respect) to test my voice, and having been assured by him that my proper sphere was among the "Men with deep voices," we entered the chapel and took our seats in the gallery. Fortunately we were early, and secured a good seat in the front row where we could survey at our leisure the intending singers as they poured rapidly into the chapel. Opposite us, occupying the other half of the gallery, were the "Men with high voices,"—fine broad-chested fellows, able no doubt to give a good account of G or upwards. Above us, there was the upper gallery, empty and silent, apparently the very place for a non-singing audience; but the people had come to sing, not to listen, and the upper gallery remained empty. Underneath, in the body of the chapel, there was a constant inflow of what we took to be the "women and children" division of the class; and at the corresponding entrance on the other side a similar inrush of "elder boys," among whom there was a considerable sprinkling of elder girls, or older than that. The scene was a pleasant one: a steady wave of musical humanity kept tiding inwards, filling up every available seat, until the sea of heads underneath looked, on this side, like a gorgeous many-coloured collection of marine plants, gently rising and falling on the bosom of the wave; and, on the other, like a beach of bare and sandy polls, slightly intermixed with patches of seaweed, gently rising and falling likewise (boulders, seaweed, and all), just as if the beach were upheaved by the volcanic energy of some subterranean fire.

But the murmur of the waves subsided as Mr. Waite, punctual as the clock, was seen to emerge from the vestry and walk along the dais or piazza behind the pulpit, the crowd forming a lane for his passage, until he reached the pulpit steps, and was led into the rostrum—led—led by the hand like a child, and the congregation then became aware that their Teacher was *blind*. Blind he was, alas, and, although like Moses of old, he could stretch out his rod and cause the waves to do his bidding, although the motion of that rod was about to elicit a burst of harmony such as had never been heard before in a London chapel, he was sightless, and doomed never to see one of the multitude of eager faces which surrounded him.

Blindness, however, did not seem to be any affliction to Mr. Waite, judging by his cheery aspect as he, a short thick-set man of some fifty years, stood up in the pulpit benignly looking (or apparing to look) at his

pupils, who accorded him their sympathetic welcome. A few cheerful words made him quite at home with the audience, and they with him,—and the business of the evening commenced. At this remote date, I cannot pretend to remember much of the lecture, and still less can I quote Mr. Waite's words from memory: although I still recollect the vivid impression they made upon my mind, and upon those of his hearers—a point I shall deal with presently. But, instead of trusting to my own memory as regards the lecture, I give a transcript of a printed address issued by Mr. Waite after the course was concluded, which address forms a kind of preface to a figured edition of his "Hallelujah" tune book, and contains an excellent summary of the whole six lectures.

#### TO THE MEMBERS OF MY PSALMODY CLASSES,

##### BOTH IN THE METROPOLIS AND THE PROVINCES.

THIS figured copy of "Hallelujah" I have sent to the press chiefly for you. In six evenings I had the pleasure of conducting the Finsbury Class through twenty-three tunes. In the same number of evenings I have now conducted five classes in the Metropolitan districts through thirty-eight tunes. All these tunes have been sung in full harmony. Every evening has yielded us a rich enjoyment. We have had a happy combination of musical, intellectual and devotional pleasures. We have used none other than the genuine Congregational Psalm Tune; we have employed each voice in that melody for which, by its very structure, God has adapted it. We have invariably regarded the tune as an harmonious medium of expressing the thoughts and sentiments of the hymn. Our rule has been that sound should accord with sense, and music be the interpreter of meaning. By thus complying with the laws stamped upon our physical and mental constitution, we have happily realized some of those pleasures which God in wisdom and in kindness reserves for those who yield obedience to his will. If our Congregations would enjoy on the Lord's day such pleasures as we have tasted in our Psalmody exercises, they must imitate our example. It has now been abundantly demonstrated that persons of ordinary musical talent may speedily acquire the art of tracing tune and time, so as to take their appropriate part in the harmonies of the sanctuary, in a manner at once pleasurable and edifying both to themselves and others. Let Psalmody classes be formed in connection with all our churches. Let the voices which God has made be taught to sing his praise. Let the spurious psalm-tune be for ever banished from the house of God. Let the understanding and the heart employ their noblest powers in this exercise. Let God be earnestly sought unto for the abundant outpouring of his spirit upon our congregations, and then in our solemn assemblies we shall have "times of refreshing from his presence and from the glory of his power." Your class books have informed you that the tunes used in our exercises were selected from "Hallelujah." Many of you have verbally, and by letter, expressed to me your desire to have the whole of "Hallelujah" figured after the manner of the Class Book. Here it is. Take it and use it in your families at morning and evening worship. Master all its harmonies. Teach others to sing them. I regard you as a goodly band of Psalmody reformers.



A great work lies before us;—the work of teaching others to praise God in his sanctuary, to praise Him for his mighty acts, to praise Him according to his excellent greatness, to praise Him with the spirit and with the understanding also. Let us ask God to qualify us for the diligent and devout performance of this great work.

The very numerous applications that have been made to me by Ministers and others, both in London and the Provinces, have induced me to think very seriously of devoting myself exclusively, for some time at least, to courses of labour for the improvement of our Psalmody. If God spare my life, and maintain my health, and continue to give me favour in the sight of the people, I may be able to train many thousands to sing his praise and to raise up a goodly number of those who shall teach others also. I have already told you that it has for some time been my desire, and will now be my diligent and earnest endeavour, to procure for our Congregations a rich treasury of sacred harmonies, eminently suited for the house and worship of God. The preparation of this, will, however, require considerable time and care. Meanwhile, let me recommend you to familiarize yourselves with the harmonies contained in the present volume, and to give due attention to the principles advocated in the essays. With best wishes for your prosperity in the great work in which you have engaged, and with earnest desires that the great Head of the Church may smile upon and succeed our labours,

I am,

Yours very truly,  
J. J. WAITE.

The one prevailing characteristic of the above address, and that which distinguishes it from the deliverances of all preceding propagandists, is its *intensely religious tone*. Notions respecting Art, whether high or low, find no place here; education is not touched upon; the question is not even glanced at in its social aspect—an aspect which, to certain leaders of opinion in those days, smelt remarkably like beer and 'baccy; but, casting all these aside, the short incisive sentences go straight as arrows to the question—the use of music in the services of God's house. Thus the cause advocated was, at the very outset, lifted clean away from the secular platform, and was raised to that of a religious movement; the cultivation of psalmody then became a duty, diligent self-preparation a work of piety, and the exercise a privilege and a delight. And, if it is borne in mind that each of the first dozen or so sentences in the above address represents a lucid and exhaustive treatment of a given topic by the lecturer, or else a thorough and practical illustration of some principle in the shape of work done by the class; it is evident that the doctrines advocated were likely to receive ready adoption: new and altogether unique at that time, but as reasonable and satisfactory as they were new, Mr. Waite's sentiments found willing acceptance with his pupils, and his teachings have exerted a permanent influence for good upon our congregational psalmody. Moreover, Mr. Waite had in a

remarkable degree, the knack of exciting the enthusiasm of his audiences—enthusiasm which, whether as individuals or as congregations, nerved them to accomplish any amount of work in behalf of the cause advocated. In fact, the idea of *work* never connected itself even with the duller part of the learner's duty—viz., the self-preparation which Mr. Waite asked from his pupils: to them the act of learning was a pleasure, and a difficulty overcome a crowning delight. So intense was the gratification which the lessons themselves afforded me that, when they were over, and I was looking out for a continuation of my new-found pleasure, boylike I put the matter to myself thus—if two evenings per week confer so much enjoyment, six evenings ought to yield three times the amount—what happiness! So I hunted up psalmody classes for each evening in the week, and was happy. I may, however, remark, by way of parenthesis again, that thrice two did not prove a successful experiment; for after a fortnight or three weeks I had psalmody enough to last for a year: the experience was not a dead loss, however, for it taught me the value of *moderation*. As for my friend and mentor, Fixed Do-ist as he was when he commenced, he very quickly discovered the advantages afforded by Mr. Waite's method: at the conclusion of the first lecture he was almost frantic with delight—"Mr. Waite," said he, "has given me the key-note: until now I never understood what it is that *all tunes have in common*, and, while I could only spell music formerly, now I can read." It was just the same with the audiences generally, so far as they came under my observation—the joy of a new pleasure discovered, of a new art acquired, and the determination to make its attainment serve the noblest of purposes. [Continued.]

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### Reviews.

*The Chat-chat Polkas and The Fairy Queen Waltz*; by Conrad Herman. London: J. Brown, Kingsland Rd.

The first movement of the waltz has a well-chosen rhythmic figure; and the second movement, which is introduced by an enharmonic change from the key of three flats to five sharps, has a graceful and easy melody. The polka is less ambitious, but worthily written. Both are easily playable, and agreeably danceable.

## The Quaver,

April 1st, 1880.



THE Exercises in Modulation issued with this number will provide intermediate and advanced sight-singers with work which they will find it to their interest to attempt and master. The music assumes the form of *work* rather than *play*, but it is a kind of work which will enable the sight-singer to read difficult music with comparative ease, and therefore with greater pleasure and profit: for these exercises and examples, together with those to follow, will fairly represent almost every contingency to be found in the way of modulation, except that the singer is here unhampered by difficulties of time and interval, and is free to devote all his energies to mastering the modulation itself. Provision is or will be made elsewhere for the study of the intricacies of Time and Interval.

It is only right to state that the plan adopted of designating the various changes of key by means of the terms "one remove," "two removes," etc., is borrowed from the Tonic Sol-fa vocabulary with Mr. Curwen's permission. The ordinary musical nomenclature does, it is true, provide terms equivalent to "one remove to the left," and "one remove to the right;" but it fails to supply names for modulations to the more remote keys.

The present number (No. 113) is issued in advance of No. 112 merely because the former is required immediately for teaching purposes: this arrangement will make no difference to our readers, and we only mention the reason lest they should conclude that their **QUAVER** was becoming crotchety.

### TO CORRESPONDENTS.

*Write legibly—Write concisely—Write impartially.*  
*Reports of Concerts, Notices of Cases, etc., should reach us by the 15th of each month.*  
*The name and address of the Sender must accompany all Correspondence.*

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*The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.*

**EASY ANTHEMS FOR AMATEUR CHOIRS,** published in "Choral Harmony," in penny numbers—

- |     |   |                |
|-----|---|----------------|
| 14  | Make a joyful noise                     |                |
| 15  | Sing unto God                           |                |
| 20  | Blessed is he that considereth the poor |                |
| 24  | Now to him who can uphold us            |                |
| 31  | The ear h is the Lord's                 |                |
| 71  | Hallelujah! the Lord reigneth           |                |
| 75  | Blessed be the Lord                     |                |
| 75  | Great and marvellous                    |                |
| 130 | God be merciful unto us and bless us    |                |
| 131 | Deus Misereatur                         |                |
| 138 | Give ear to my words                    |                |
| 24  | Come unto me all ye that labour         | American.      |
|     | { Walk about Zion                       | Bradbury.      |
| 39  | { He shall come down like rain          | Portogallo.    |
|     | { Blessed are those servants            | J. J. S. Bird. |
| 43  | { Enter not into judgment               | Do.            |
| 60  | But in the last days                    | Mason.         |
| 64  | { Great is the Lord                     | American.      |
|     | { Arise, O Lord, into thy rest          | Do.            |
| 69  | Awake, awake, put on thy strength       | Burgiss.       |
| 77  | Grant, we beseech thee, merciful Lord   | Calcott.       |
| 84  | I will arise and go to my father        | Cecil.         |
| 85  | Blessed are the people                  | American.      |
| 85  | I was glad when they said unto me       | Calcott.       |
| 129 | Blessed are the poor in spirit          | Naumann.       |
| 136 | { O Lord, we praise thee                | Mozart.        |
|     | { The Lord's prayer                     | Denman.        |
| 140 | { O praise the Lord                     | Weldon.        |
|     | { I will love thee, O Lord              | Hummel.        |

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**SPECIAL NOTICE.** On and after January 1st, 1880, only the music pages of THE QUAVER will be stereotyped, and, as the letter-press portion will not be reprinted copies of the latter cannot be obtained after the month's edition is sold out.

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Revised Edition, reprinted from "The Quaver."

Now ready:—

Sheet 1, containing paragraphs 1 to 98; sheet 2, 99 to 184; sheet 3, 184 to 201; sheet 4, 201 to 243. Copies can be obtained, post free fourpence per sheet, from The Secretary of the Quaver Composition Classes, 47, Lismore Road, London, N.W.

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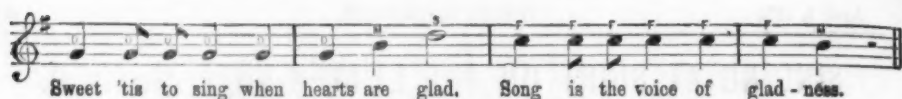
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'Sensible vocalists will thank us for directing their attention to this compilation.'—*Dumbarion Herald*.

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# CHERRY RIPE.

Arranged for Two Voices.

O. E. HORN.

*Andantino.*  
*p*

*f* *mf*

Cher-ry ripe! Cher-ry ripe! ripe! I cry, Full and fair ones, come and buy,

Cher-ry ripe! Cher-ry ripe! ripe! I cry, Full and fair ones, come and buy,  
Cher-ry ripe! I cry, Cher-ry ripe and

## CHERRY RIPE.

Key A.

If so be you ask me where

They do grow, I answer, -There! Where the sun - beams sweet - ly smile,

There's the land, or cher - ry Isle! There's the land, or cher - ry Isle!

Key D.

Cher-ry ripe! Cher-ry ripe! ripe! I cry, Full and fair ones, come and buy,



# CHERRY RIFE.

7

Cher-ry ripe! Cher-ry ripe! ripe! I cry, Full and fair ones, come and buy.  
Cher-ry ripe! I cry, Cher-ry ripe and

2nd Voice.

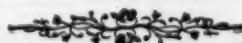
Where the sun - beams sweet - ly smile, There's the land, or cher - ry Isle,  
*Dolce.*

There plan - ta - tions ful - ly show, All the year where

cher - ries grow, All the year where cher - ries grow.

## CHERRY RIPE,

The musical score for 'Cherry Ripe' is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: 'Cher-ry ripe! Cher-ry ripe! ripe! I cry, Full and fair ones, come and buy, Full and fair ones, come and buy.' The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.



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CHORAL HARMONY, a collection of part-music, in penny numbers, of which about 150 are at present issued. Each number contains from four to eight pages, printed either in Letter-note or in ordinary notation.

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INTONATORS, 3s. 6d. and upwards.—A musical instrument and pattern of tune for teacher or pupil.

## Intermediate.

## Exercises in Modulation.

No. 1. The music in this and the succeeding number of CHORAL HARMONY provides examples of various kinds of modulation. As far as Divisions VII. and IX., the varieties studied are the same as in the elementary works of the Letter-note Method, but the examples are, from an educational point of view, of a somewhat more advanced kind: after this stage, the modulations themselves are of a more advanced type. As the music can be used in many different ways, the same exercise will serve a variety of purposes: thus within the compass of sixteen pages the sight-singer has the material wherewith to exemplify, and practise in some shape, almost every modulation he will be called upon to attempt. It is, therefore, to the advantage of the self-teacher, not only to master the whole of the exercises, but also to accomplish them in all the different ways directed; for by systematic work of this kind he will procure a degree of skill far beyond that attainable by any amount of desultory practice. The following indicates the processes to be adopted: more particular directions are given under each Division:—

**Grouping of Exercises.** Certain of the exercises are printed in groups; Nos 5 to 11 form one group; 19 to 25, another; 29 to 35, a third group; and 40 to 46, a fourth. An exercise can be used along with another in the same group to illustrate changes of from one up to six removes, these changes being either to the right or the left, from major key to major key, or minor key to minor key; and, by choosing a pair of exercises from two different groups, these changes can be varied into major key to minor key, and *vice versa*, with each of the six possible removes. If, in any of these cases, the music does not provide a bridge-note (No. 4), the self-teacher must be his own bridge maker—a work which itself is a chief part of the art of sight-singing, and, therefore, the power to accomplish it is a necessary acquirement. To attain which, let him find a note which is common to both keys (or both exercises) and use this note as a bridge, holding it at first, gradually reducing its length, and then finally omitting it, changing from key to key by the aid of a *mental bridge* only.

**Change of Sol-fa.** The double *sol-fa*ing printed with some of the exercises (for instance, Nos. 13 to 15) is a contrivance which the test of experience has shown to have a certain educational value. Among other uses, it permits a passage bristling with accidentals, after having been sung with a change of *sol-fa*, to be rehearsed *without*, and thus easily trains to *sol-fa* the accidentals contained therein. It also gives facilities in teaching the change of *sol-fa* itself, permitting the change to be effected in many different ways; if the self-teacher will practise the change of *sol-fa* at every possible point where the double *sol-fa*ing is printed, it will confer the power of changing upon any note—upon an accidental if necessary; it will further show him by actual experience which are the most convenient points for effecting the change, and will teach him to choose for himself that which his experience points out as the best—the latter being a contingency for which readers of the ordinary notation must be “ready, aye, ready.”

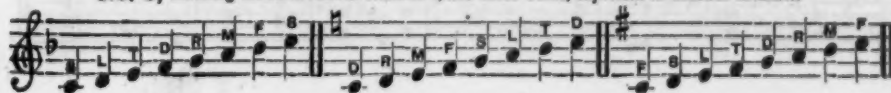
If at any time it is found difficult to realize the tonality of a new key, practise thoroughly, apart from the other portion of the music, the section which is in the new key: then combine the whole.

No. 2.				MODULATION TABLE.												
Key	O	G	D	A	E	B	F	C	G	D	A	E	B	F	C	Key
			TI	MI	LA	RE	SOL	DO	FA	TI	MI	LA	RE	SOL	DO	
C	do	fa	ti	mi	la	re	sol	do	fa	ti	mi	la	re	sol	do	C
D	ti	mi	la	re	sol	do	fa	ti	mi	la	re	sol	do	fa	ti	D
E	la	re	sol	do	fa	ti	mi	la	re	sol	do	fa	ti	mi	la	E
F	sol	do	fa	ti	mi	la	re	sol	do	fa	ti	mi	la	re	sol	F
G	fa	ti	mi	la	re	sol	do	fa	ti	mi	la	re	sol	do	fa	G
A	ti	mi	la	re	sol	do	fa	ti	mi	la	re	sol	do	fa	ti	A
B	re	sol	do	fa	ti	mi	la	re	sol	do	fa	ti	mi	la	re	B
C	do	fa	ti	mi	la	re	sol	do	fa	ti	mi	la	re	sol	do	C

Each column represents the key stated. Modulation to the *related* keys consists (1) of a change from any column in the table to the next to the *right*, SOL becoming DO, in which case the sound which was FA is abolished for the moment, and FA-sharp is used instead, forming the TI of the new key; (2) of a change to the next column to the *left*, FA becoming DO, TI-flat being substituted for TI, and forming the FA of the new key. SOL and FA are termed respectively the *dominant* and the *subdominant*: therefore, the changes of key specified are technically called *modulation to the key of the dominant*, and *modulation to the key of the subdominant*.

In the event of a change of key, either FA or TI must disappear: these are, therefore, the two *distinctive sounds* of the key *i.e.* those sounds the possession of which distinguishes it from the keys to the right and left.

No. 3, showing the three central columns of the above Table, expressed in musical notation.





## I. One Remove to the Right.—Major Keys.

**No. 4.** To acquire the power of *instantaneously* throwing off the mental impression of one key, and realizing that of another, practise Nos. 5 to 11 as follows:—

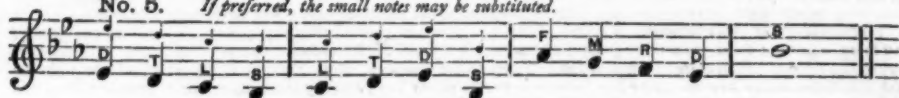
1st, learn to sol-fa from memory any one of them: they are all alike, but in different keys.

2nd, select any two consecutive exercises, as, for example, Nos. 5 and 6: on singing these two exercises, in the order stated, they will provide an illustration of a change of key one remove to the right (Modulation table No. 2).

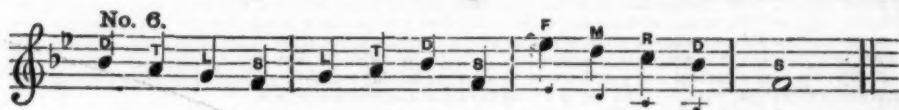
3rd, instead of repeating this pair of exercises, gradually extend the practice until you are able to sing the whole seven in succession: this is preferable just now, because singing No. 5 *after* No. 6 is equivalent to a change of one remove to the *left* on the modulation table.

4th, increase the suddenness of the change by gradually diminishing the length of the last note in each exercise, which note serves the purpose of a bridge, and gives the singer time to prepare mind and ear for the new key: gradually reduce the bridge-notes to three beats, two beats, one beat, and finally omit them altogether.

**No. 5.** *If preferred, the small notes may be substituted.*



**No. 6.**



**No. 7.**



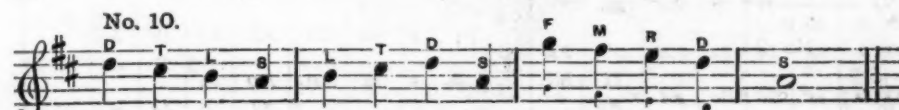
**No. 8.**



**No. 9.**



**No. 10.**

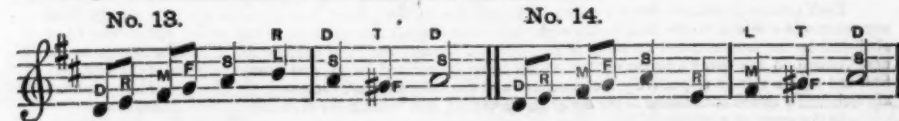


**No. 11.**

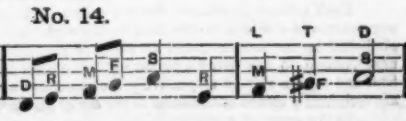


**No. 12.** To acquire the ability to change sol-fa on any note, practise Nos. 13 to 18. As these exercises are very short it is advisable to preface each by singing up or down the scale. They are lettered both with and without a change of sol-fa, giving the option of using them either way: if the change of sol-fa is practised first, it will aid in teaching the intervals RE FA-sharp, DO FA-sharp, etc., which occur when the other method is employed.

**No. 13.**



**No. 14.**



**No. 15.**



**No. 16.**

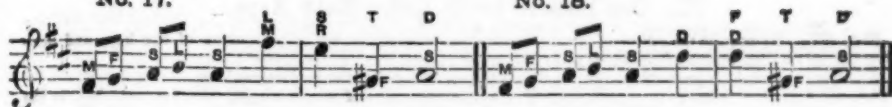


EXERCISES IN MODULATION.

29

No. 17.

No. 18.



II. One Remove to the Right.—Minor Keys.

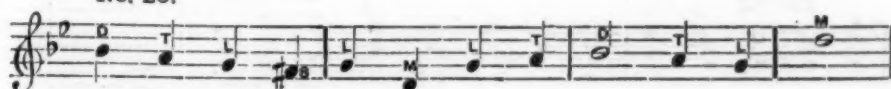
(May be postponed until Division III. has been practised.)

Nos. 19 to 25, used in accordance with the directions given for Nos. 5 to 11 (par. 4), will practise a similar change from a minor key.

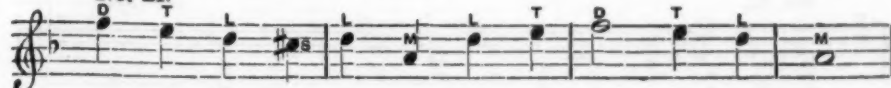
No. 19.



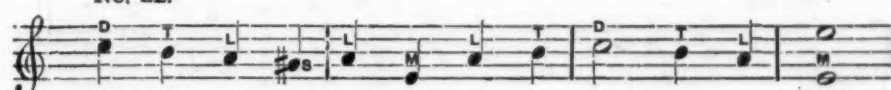
No. 20.



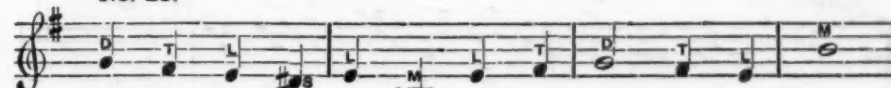
No. 21.



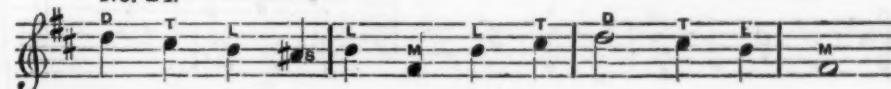
No. 22.



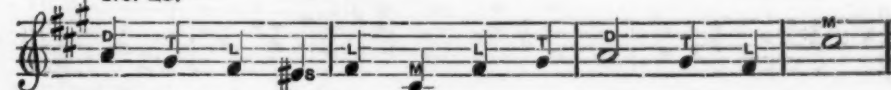
No. 23.



No. 24.

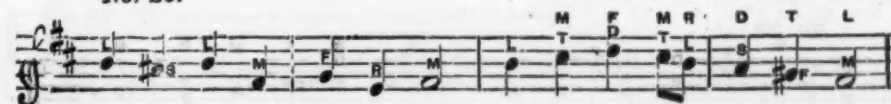


No. 25.



Nos 26 and 27 give further practice in the above mentioned change of key : proceed as described in par. 12.

No. 26.



No. 27.



### III. One Remove to the Left.—Major Keys.

No. 28. To acquire the power of *instantaneously* throwing off the mental impression of one key, and realizing that of another, practise Nos. 29 to 35 as follows:—

1st, learn to sol-fa from memory any one of them: they are all alike, but in different keys.

2nd, select any two consecutive exercises, as, for example, Nos. 29 and 30: on singing these two exercises, in the order stated, they will provide an illustration of a change of key one remove to the left (Modulation table No. 2).

3rd, instead of repeating this pair of exercises, gradually extend the practice until you are able to sing the whole seven in succession: this is preferable just now, because singing No. 30 *after* No. 29 is equivalent to a change of one remove to the *right* on the modulation table.

4th, increase the suddenness of the change by gradually diminishing the length of the last note in each exercise, which note serves the purpose of a bridge, and gives the singer time to prepare mind and ear for the new key: gradually reduce the bridge-notes to three beats, two beats, one beat, and finally omit them altogether.

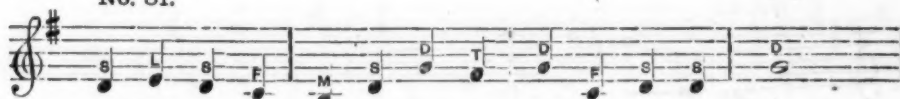
No. 29.



No. 30.



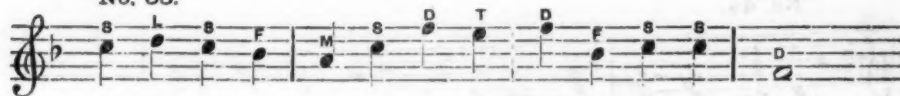
No. 31.



No. 32.



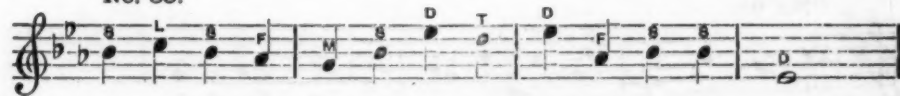
No. 33.



No. 34.

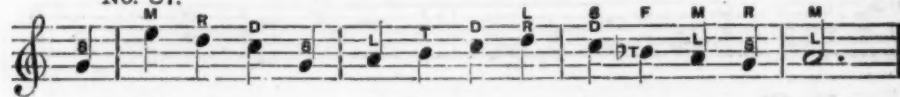


No. 35.



No. 36. To acquire the ability to change sol-fa on any note, practise Nos. 37 to 39, changing at various points so as to secure this: the change can be effected where the two sets of sol-fa initials commence, or at a subsequent point. These exercises are lettered both with and without a change of sol-fa, giving the option of using them either way, and if the change of sol-fa is practised first, it will aid in teaching the intervals FA TI-flat, etc., which occur when the other method is employed.

No. 37.



No. 38.





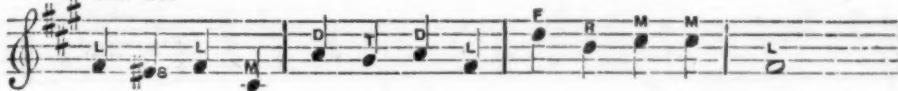
## No. 39.



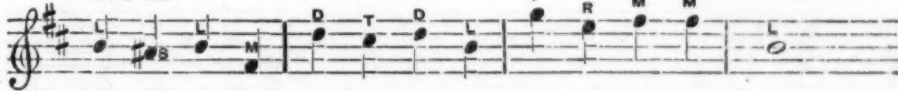
## IV. One Remove to the Left.—Minor Keys.

To exemplify this modulation, use Nos. 40 to 46 in accordance with the directions given for Nos. 5 to 11 in par. No. 4.

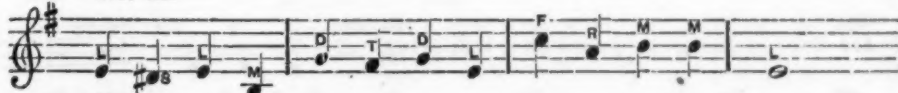
## No. 40.



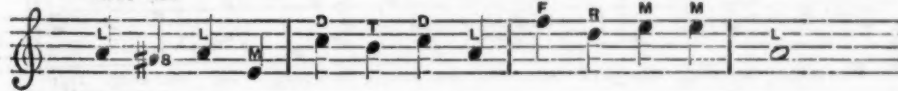
## No. 41.



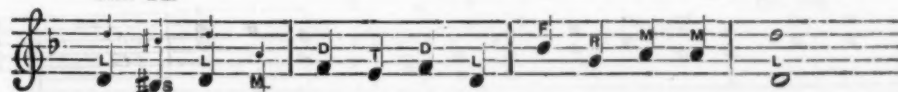
## No. 42.



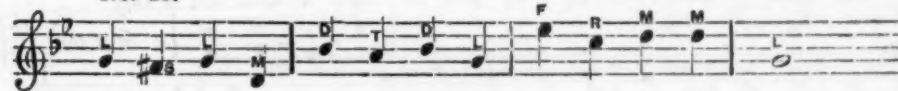
## No. 43.



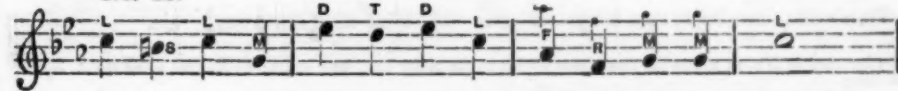
## No. 44.



## No. 45.



## No. 46.

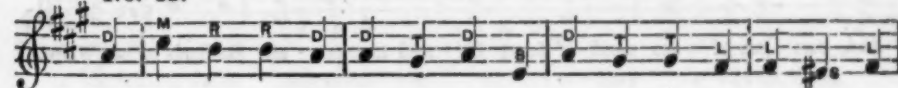


## V. Modulation to the Relative Minor.

**No. 47.** This modulation is a change of mode from a major key to the minor key which has the same signature: it usually involves the introduction of sol-sharp, but does not require a change of sol-fa.

Either of Nos. 5 to 11 will provide an example if succeeded by the exercise which is on a level with it on the next page, and carries the same signature, as, for instance, Nos. 4 and 19: also any pair chosen in like manner from pages 100 and 101, as, for example, Nos. 29 and 40. Nos. 48 to 53 provide further illustrations, and the exercises in Division VI. can be used for the same purpose if sung as directed in No. 49.

## No. 48.



No. 49. If Nos. 50 to 53 are used *with the da capo*, singing the first stave after the second is equivalent to a modulation to the relative major key: the *da capo* in each exercise may, therefore, be reserved in order to exemplify Division VI. In like manner, the *da capo* in Division VI. may be used to illustrate the present Division, singing the first stave of each exercise *after* the second.

## No. 50.

MILGROVE.

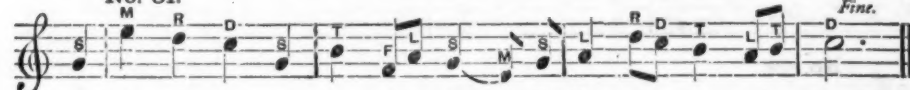


Roll on, thou sun! for e - ver roll, Thou gi - ant, rush - ing thro' the heav'n.



Ore - a - tion's won - der, na - ture's soul! Thy gol - den wheels by an - gels driv'n.

## No. 51.

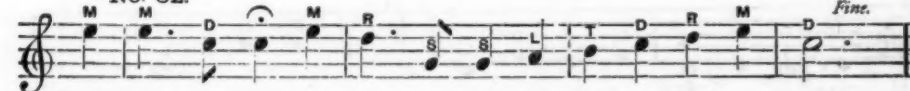


Why do ye sing, ye lit - tle birds, So live - ly on the spray?  
And God de - mands, ye youth - ful ones, A no - bler song from you.

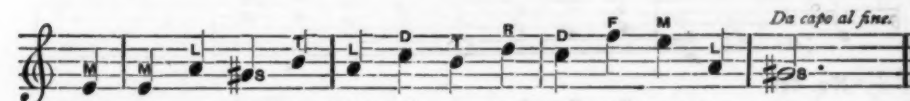


We sing to Him who gave us life, And taught to sing our war - bling ray,

## No. 52.



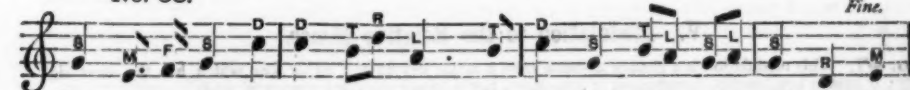
Wouldst gain a friend? Put up thy gold, No gold a friend can buy,



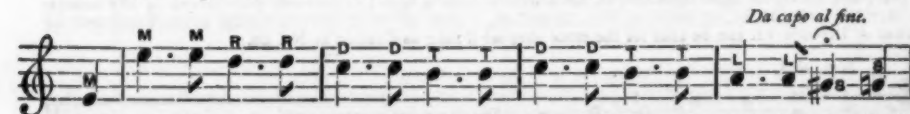
There's that more bright than bright - est gold In friend - ship's spark - ling eye.

The last note in No. 53 effects the return modulation to the major key, and should be omitted when the *da capo* is not sung.

## No. 53.



Hap - py are those a - lone who aim In du - ty's qui - et path to shine,  
He, whose eye in se - cret sees, To them the Am - e - ranth crown de - crees.



And, care - less of the meed of fame, Un - seen their fair - est gar - lands twine; Whilst

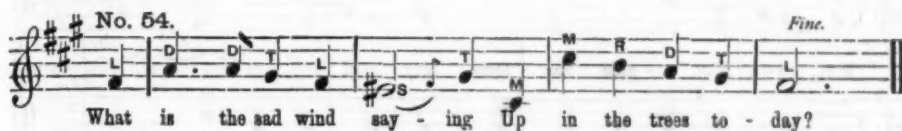
## VI. Modulation to the Relative Major.

**No. 51.** This modulation is the reverse of the last mentioned, being a change of mode from a minor key to the major key which has the same signature: it withdraws SOL-sharp, and uses SOL.

Either of Nos. 19 to 25, and 29 to 35, succeeded by the exercise in a line with it in the *preceding* page, will provide an example. Nos. 54 to 57 are additional illustrations, and Nos. 50 to 53 can be used for the same purpose if sung as directed in No. 49.

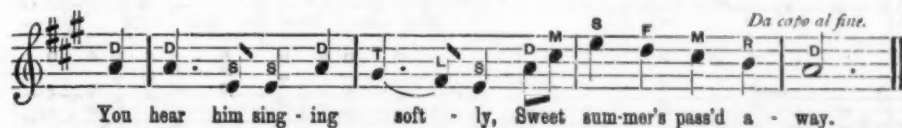
If Nos. 54 to 56 are used *with* the *da capo*, this repetition illustrates modulation to the relative minor key (Division V.)

**No. 54.** *Fine.*



What in the sad wind say - ing Up in the trees to - day?

*Da capo al fine.*



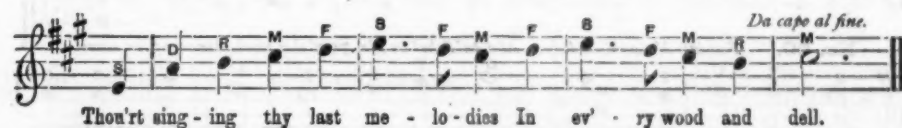
You hear him sing - ing soft - ly, Sweet sum-mer's pass'd a - way.

**No. 55.** *1st time. 2nd time. Fine.*



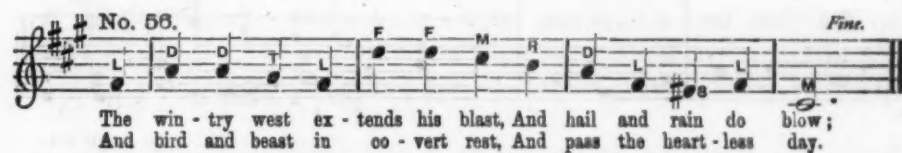
Thou'rt bear-ing hence thy ro - ses, Glad sum-mer fare thee well! well! *Fine.*

*Da capo al fine.*



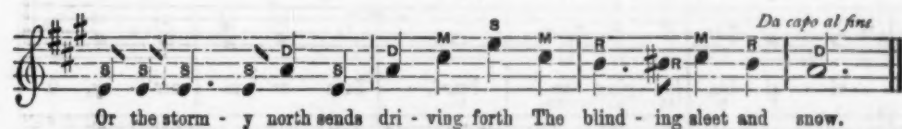
Thou'rt sing - ing thy last me - lo - dies In ev' - ry wood and dell.

**No. 56.** *Fine.*



The win - try west ex - tends his blast, And hail and rain do blow;  
And bird and beast in co - vert rest, And pass the heart - less day.

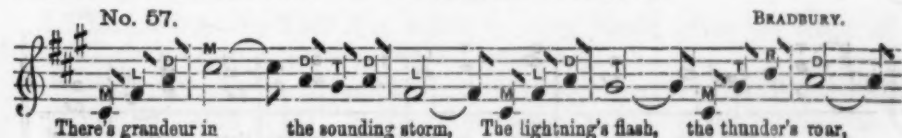
*Da capo al fine.*



Or the storm - y north sends dri - ving forth The blind - ing alest and snow.

SOL-sharp does not appear in No. 57 simply because this degree of the scale does not happen to be used. The change of mode commences at the word "and": the exercise ends in the major key.

**No. 57.** *BRADBURY.*



There's grandeur in the sounding storm, The lightning's flash, the thunder's roar,



The drifting clouds that onward soar, And mix in many a va-ried form.



### VII. From a Major Key to its Dominant-Minor.

**No. 58.** This modulation is a change of one remove to the right (similar to Division I.), but to the *relative minor* of the new key, and is, therefore, a change of key and mode: it introduces *FA-sharp* and *RE-sharp*, both or either. It is exemplified by singing No. 19 *after* No. 4, or any similarly-placed pair in these two groups of exercises. Nos. 59 and 60 provide additional examples, and the return modulation (marked \*) in No. 60 may be reserved to illustrate Division VIII.: the last eight or ten notes of No. 59 are in the key of C major.

**No. 59.** DONIZETTI. *Fine.*

May, sweet May, a - gain has come, May, glad May, that frees the land from gloom.

On the laugh-ing hedge - row side She hath spread her trea - sures wide.

L L T D M M R D T D L D D R M S R S F M R D

**No. 60.** *Russian National Melody. Also published in No. 71 of this work, arranged for 4 voices.*

God, the Om - ni - po - tent, might - y A - ven - ger, Watch - ing in -

- vi - si - ble, jud - ging un - heard, - Save us in mer - cy, O

save us from dan - ger, Give to us peace in our time, O Lord.

L T D S D T L \*